



MAY/JUNE 1971

# The Florida Architect





# President's Message

The activity of the architectural profession is an important economic indicator. Architects, businessmen, and analysts realize this. In visiting the chapters of the State this year and in the numerous meetings which I have had on Association affairs, I have been acutely aware of some positive economic indicators. . . and, although I am certainly no analyst, I thought you might find these observations to be of interest, encouragement, and some of you may even see opportunity and challenge in them.

The economy is now at midyear. In the first six months of this year it has performed below optimistic, but well above pessimistic forecasts. Consumers are cautious, business spending is sluggish, but corporate profits show improvement over last year and a further rise is expected. There has not been acceleration in plans for new plants and equipment. . . and not much inventory accumulation. The single bright spot in the economy has been house building. . . gains of 30% and more. Increased mortgage funds have been a big factor, with relatively more apartments and townhouses being constructed.

These are the important factors as viewed by our friends in fields which are related economically to architecture. . . financing and loan development. Now, consider our input as architects.

Most architects with whom I have spoken have been busy during the first half of this year. The established firms who are well known for their emphasis on a design oriented comprehensive practice have been very busy. Some small offices (one to 4 men) and those offices who have had all their "eggs" in one building type, have been slow. Offices with principals active in civic activity. . . those whose interest sweep through the community, are busy. . . and that goes for architects in the large urban areas as well as in the small towns.

Actually, the architects with whom I have spoken are the busy ones. . . I only hear about the ones who are slow, because the "doers" in the AIA are already busy people who simply realize the importance of constantly moving forward in improving themselves and the profession. My contacts have been with the "doers" so maybe that is a reason for my optimism. But I would not be writing about this if it were not for the fact that these busy architects have made the outlook bright for a lot of people in Florida. If the architects are busy, that means a lot of contractors are going to be building projects, and a lot of financial people are going to be placing loans, and a lot of furniture people are going to be manufacturing and supplying goods. A great sequence. . . predictable because farsighted clients and their architects have seen a need and have taken the initiative to meet that need.

And speaking of need . . . the 1970 population figures and resultant trends are now becoming available. Even though our statewide "Chamber of Commerce" emphasis may not continue to be geared to luring everyone to Florida from other parts of the country. . . the people are coming to Florida and will continue to come. This is healthy. . . we welcome the people who have analyzed the qualities of Florida and who have the initiative to come here and help us build the State's economy. A few industries are not waiting for the census figures. One is the trailer, or mobile home, industry. This is a sizeable activity in Florida. They are meeting a need in housing, but in so doing they are often creating visual pollution (remember the song about the "ticky tacky boxes"? Did we say that housing is a bright spot in the economy? Yes, and fortunately there are some who see a great challenge in this need for housing. . . including some architects. Streamlined mechanization of construction techniques is inevitable. There are several systematized approaches to construction of housing now being evolved by creative architects in Florida to meet the need more effectively. Sensitively designed, substantial construction systems are being evolved which embody more factory controlled manufactured components. . . this will create new jobs and make field labor more meaningful. And as the housing needs are met, industry typically sees the need for goods and services, and new challenges arise. The architects are ready to assist in meeting these challenges also.

In summary, the architects of Florida have been busy in the first part of this year and it looks like we will be busy for a couple of years to come. This should make everyone happy. . . because the entire economy is directly affected.

. . . Just a couple of current items in which the busy architects are involved. . . most architects have become rather comprehensive in their scope of practice and in their grasp of the total construction process. Hundreds of busy architects will convene in Detroit in June for the AIA National Convention. They will be studying "the Hard Choices" confronting all of us. Of course Florida's architects will be there and will return to their practices stimulated to be of greater service in their own community. Also, on July 16 in Orlando, a sizeable group of busy Florida architects will be involved in another Professional Development Program (a seminar), in which some outstanding financial leaders will cover the role of the architect in assisting his client in project financing and loan development. At this writing in mid-June, the preregistration for this seminar indicates a big turnout. Attendance at this seminar will be another important reason that these busy architects stay busy. And the fact that the seminar will be full, is another good economic indicator for the future.



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Cover: Hemisphere fountain at the new Tampa International Airport terminal complex provides a visual buffer between the rental car storage area (left) and the baggage claim lobby (right) at the Landside Building. Reynolds, Smith and Hills of Tampa and Jacksonville was the architect. Photography was by Kurt Waldmann.



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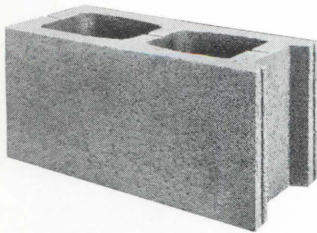
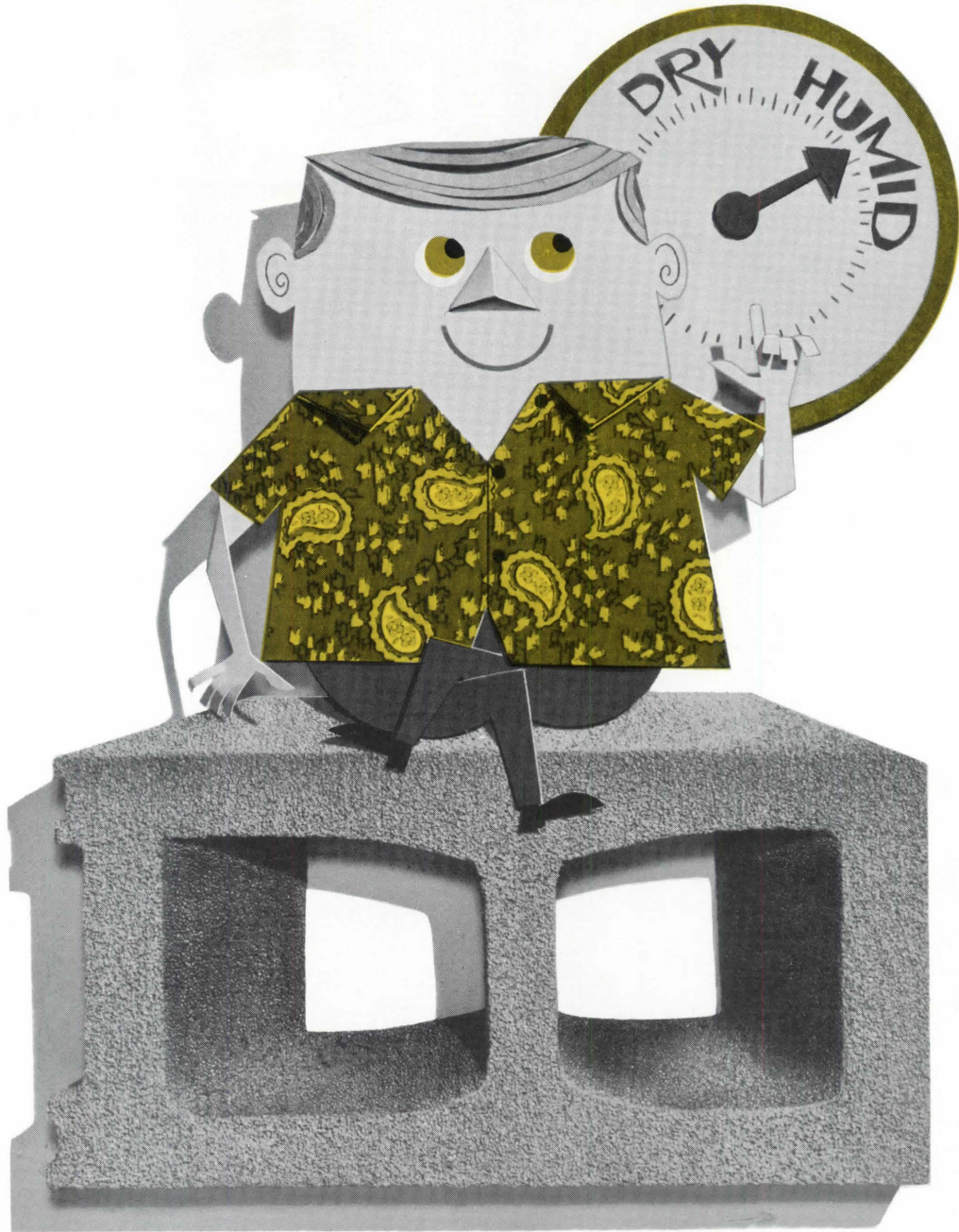
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"The new Tampa International Airport terminal complex can best be thought of as a huge transfer station," explains James A. Meehan Jr., AIA, airport planner-consultant for the architectural, engineering, planning firm of Reynolds, Smith and Hills.

"Despite what the word means literally, the terminal is neither the beginning nor the ending of a journey. Its whole purpose is that of a transfer station — a machine, if you will — used by the passenger to transfer from one type of transportation to another."

The Hillsborough County Aviation Authority, which owns and operates the \$80 million facility, agrees. In the press kit used for the dedication and opening in mid-April appeared the slogan, "Welcome to the airport that's making the word 'terminal' obsolete."

The Landside/Airside terminal complex derives its name from the functional separation of the five separate buildings in the complex. A six-level, 1,000,000 square foot Landside building serves the needs of the passenger. Four satellite buildings or Airside terminals — averaging about 200,000 square feet — serve the aircraft and are used for loading and unloading.

Connecting the Landside and the Airside buildings — and the key to the entire complex — is an automated shuttle system.

With that system providing horizontal transportation, and elevators and escalators used for vertical transportation, no passenger need walk more than 700 feet within the terminal complex.

"Architecturally and in every other regard, that 700-foot walking distance factor dictated everything that was done," Mr. Meehan said. "Ease of expansion, economy of operation, low maintenance — these were all considerations. But nothing was more important than holding the walking distance to 700 feet. This terminal complex is designed for the passenger."

It also is several other things.

It is, for instance, one of only two new airport terminal complexes to be opened in the United States this year. (The other is Shreveport — a \$7 million facility.)

Tampa is also, of course, the only terminal complex to employ the Landside/Airside concept with an automated "must ride" transfer system. (Dulles International has a "must ride" transfer system but it uses mobile lounges — with drivers — to transfer passengers between landside and airside.)

And Tampa is the first airport terminal specifically designed from the ground up to cope with the challenges and problems of the Jumbo jet era.

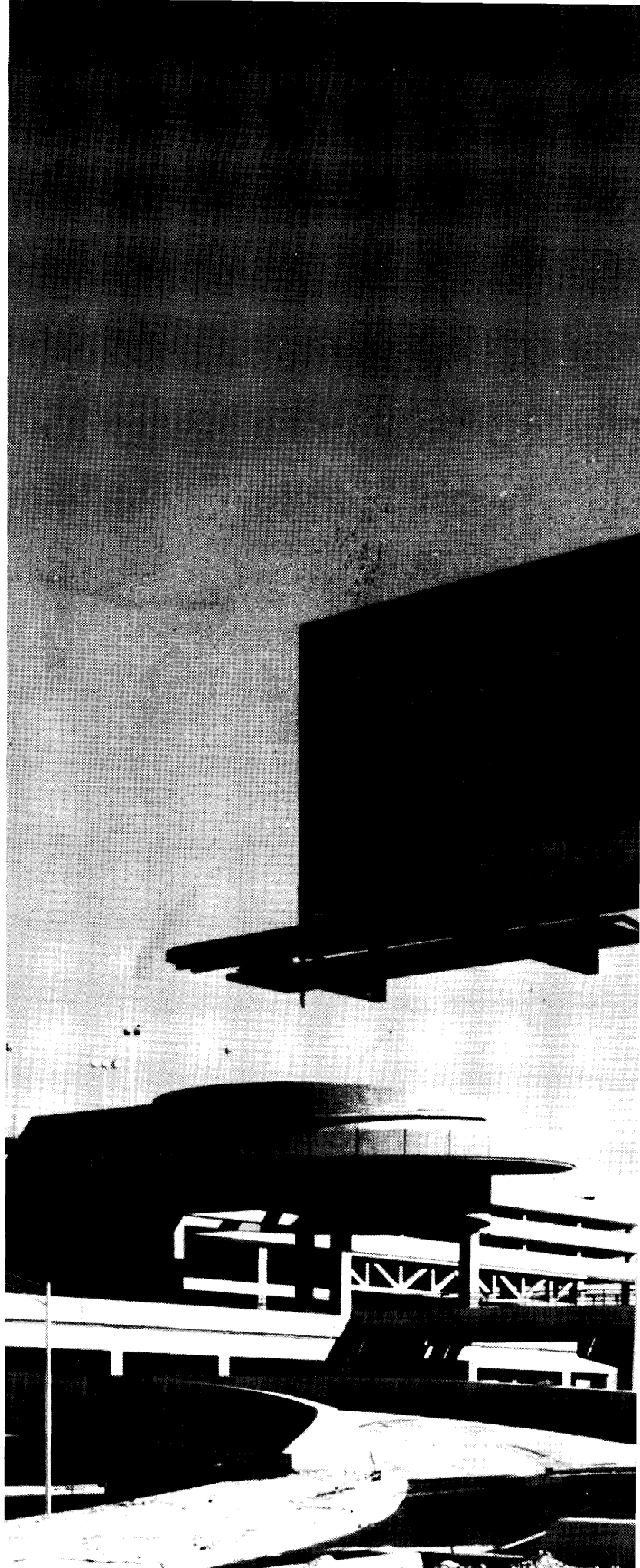
The new terminal complex will accommodate six million passengers a year. Ultimate expansion — including two more Airside buildings — will increase that capacity to 12 to 15 million persons a year.

Tampa now handles about 3.1 million passengers a year and projections indicate that the new

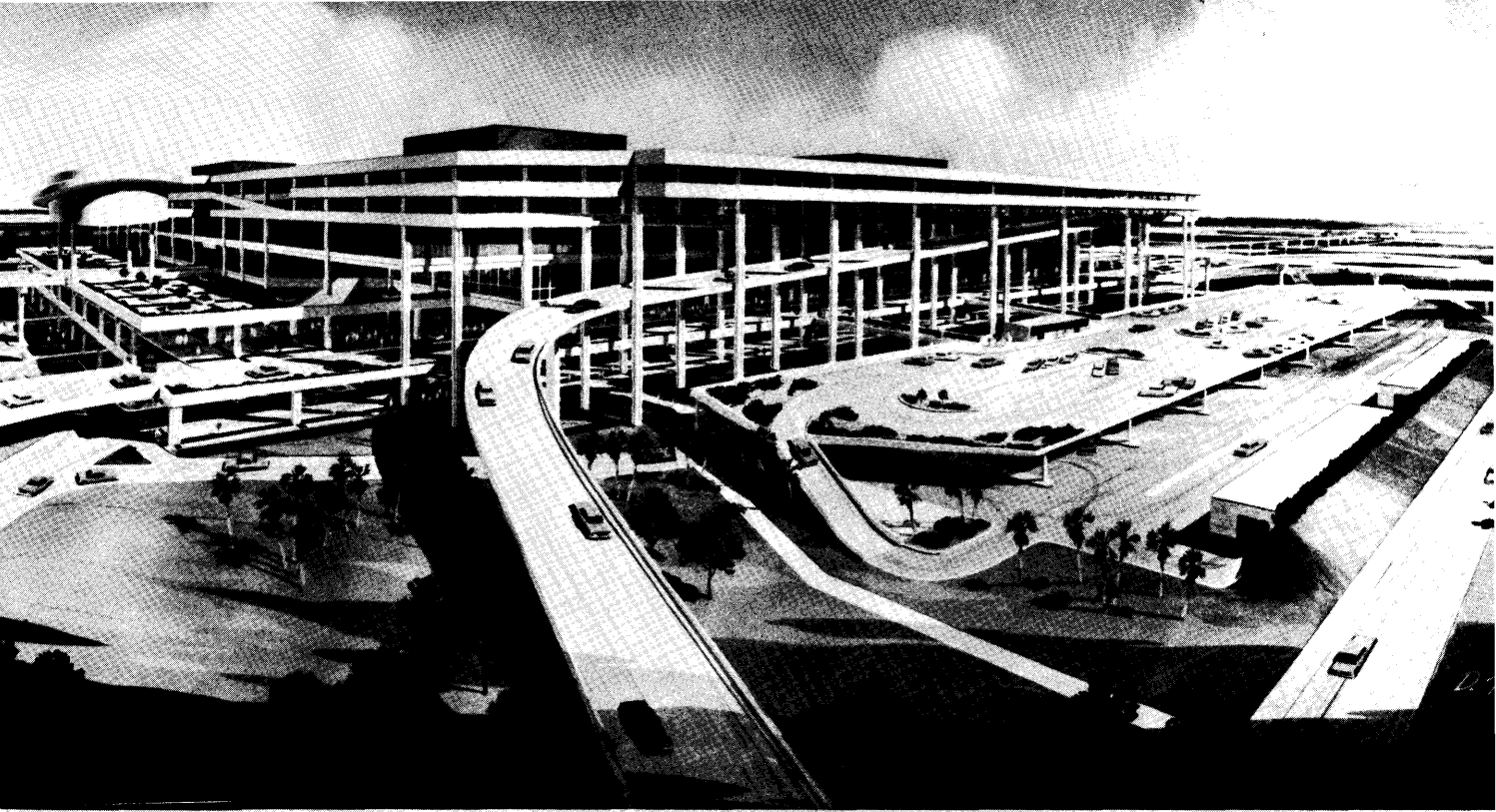
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Photo: Kurt Waldmann

## Tampa International Airport TAMPA, FLORIDA

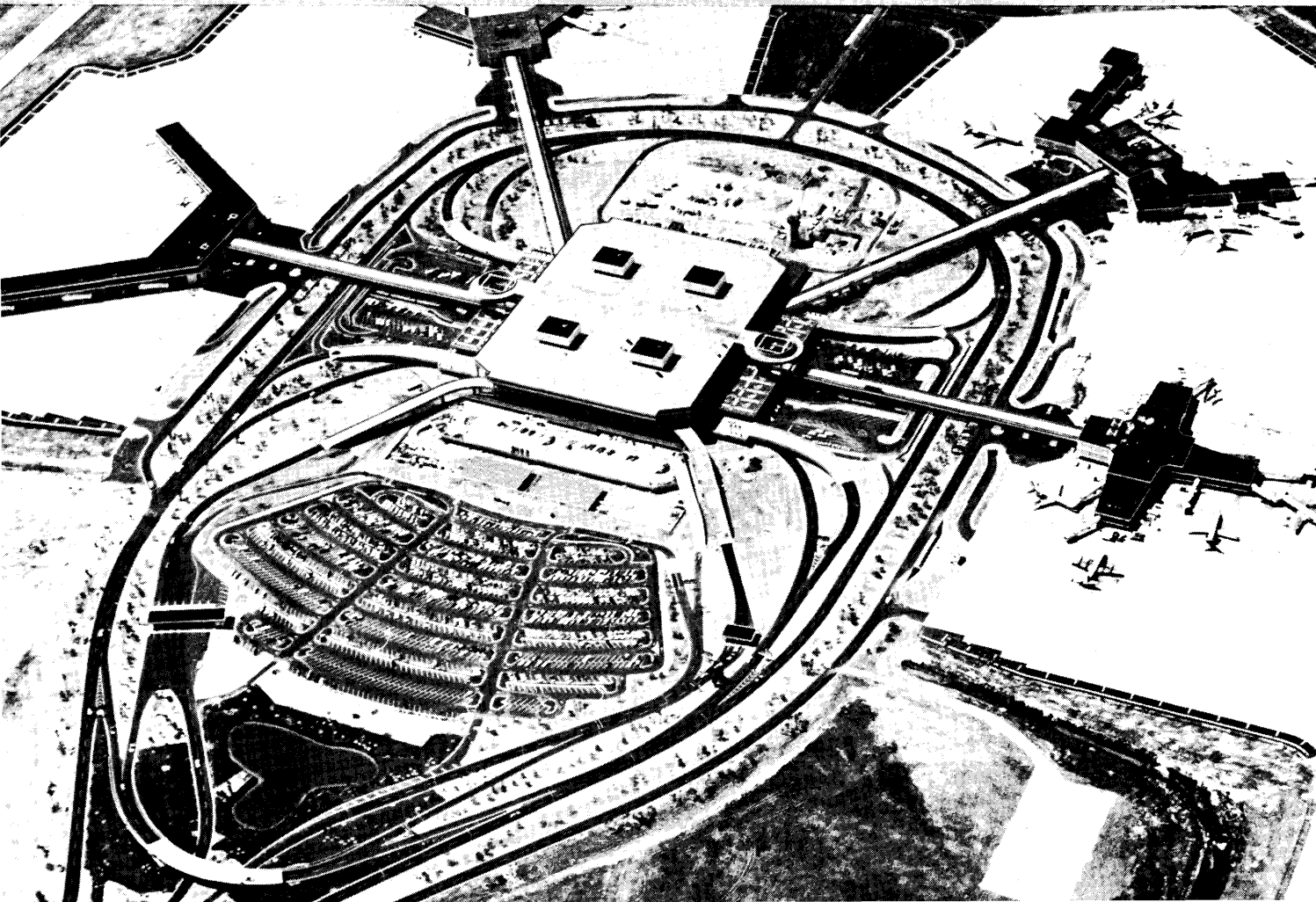






Aerial view shows Landside building at Tampa International Airport with four satellite Airside buildings connected by passenger shuttle system. Opened in April, the \$80 million facility is designed to accommodate six million passengers a year. Parkway system is more than three miles long.

▲ Six-level Landside Building at the new Tampa International Airport terminal complex and a portion of the extensive roadway system are shown in this rendering. Also pictured to right of center is the two-level rental car facility.





complex should be sufficient until 1975 to 1980. The ultimate capacity is estimated to be capable of serving the needs of a seven-county air trade market until about the year 2000.

Tampa's quest for a new terminal began in 1961 when airline passenger traffic reached one million a year and it became impractical to try to expand the old single-level terminal.

The Aviation Authority gave its planning consultants, Leigh Fisher Associates of San Francisco, an unusual order: Do nothing for six months but analyze existing major airport facilities and come up with something better.

The survey showed that air terminals had produced walking distances which in many cases were intolerable. In conventional terminals of that time, aircraft parking occupied as much as three sides of the terminal. What remained was supposed to be sufficient for all types of ground transportation.

As airplanes grew larger and as the number of flights per day increased, terminals were stretched out in the form of "fingers" or concourses to supply more parking frontage for aircraft.

Airplanes and ground transportation grew farther apart and it was left to the passenger to span the ever-growing distances on his own.

The basic concept for Tampa was developed by an Aviation Authority design team which included Leigh Fisher Associates and General Engineering Consultant J. E. Greiner Company of Tampa and Baltimore. The concept assigned to airplanes and their growth problems an operational area separated from the passenger's wants and needs, and then connected the two areas with a mechanical people-mover system.

Once the parameters of the concept had been established, Greiner engaged Reynolds, Smith and Hills of Tampa and Jacksonville to develop conceptual building designs and to provide complete basic architect-engineering services. The over-all management team charged with "getting the job done" was headed by R.G. Crouch, project manager for the Greiner Company. The team included architects, engineers, contractors, designers, consultants, concessionaires and airline facilities representatives headed by Jack Staley of National Air Lines.

Ivan H. Smith, FAIA, chairman of the Reynolds, Smith and Hills board of directors, was RS&H officer in charge of the architectural portion of the work. Assigned as project design architects were Robert E. Boardman, AIA, for the Landside building, and Walter Stanton, AIA, for the Airside buildings. Homer Hull Jr. was project architect and James A. Meehan was RS&H airport planner-consultant throughout the design period.

As designed and built, the Landside building has six levels, with the lower three devoted to baggage handling; ticketing; and the shuttle system transfer and amenities. The three upper levels provide structural parking for approximately 1,800 cars. Sixteen passenger elevators and 10 escalators link the six levels.

Besides the structural parking, ground level park-

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Photo: Kurt Waldmann

*Rustic, split face marble tile on railings and columns in Landside Building provides a contrast with the smooth ceiling and wall surfaces. Florida bird sculptures (left) hang over escalator well.*



*Seating throughout Landside Building is grouped in circular, conversational fashion. Orange, yellow and red shag carpeting is used to accent seating areas.*



ing is provided for an additional 1,000 cars. The structural parking on top of the Landside building allows for a three-level vertical expansion while keeping the walking distance within the 700-foot limit.

"Parking configurations along with height limitations established a structural grid for the Landside building," Mr. Boardman said. "The complex and varied functional levels below this grid then had to be adapted, where possible, to fit within these constraints."

"Airside coordinates established by aircraft configuration and runway clearance restrictions dictated where the shuttle system tracks would penetrate the Landside building. These factors plus the sheer size (570 by 450 feet), requiring expansion frames on both axes, introduced unusual structural problems, dictated the form and established the architectural character of the building," Mr. Boardman said.

"Exposed concrete, brick and glass are the prime materials used and were selected because of their appropriateness as structural and functional materials and also because of their durability and low maintenance."

A grade-separated terminal parkway system, more than three miles long, provides direct curbside access by automobile to the arrival (baggage claim) level and the departure (ticketing) level. Bridges and ramps connect the terminal and rental car levels with the roadway system.

Since no planes are parked adjacent to the Landside terminal, all four sides are accessible to ground traffic. This resulted in a double-fronted building with four-lane driveways on both sides at two levels. For peak periods expected with Jumbo jet arrivals, passenger car frontage at Landside measures nearly a half mile.

The auto access and egress ramps to the structural parking decks were kept to a minimum slope consistent with good engineering practice. The helix ramps are extra large in diameter and are designed as skip-level ramps so that in the ultimate parking level configuration, a maximum of only two full revolutions will be required to reach the top deck or to descend to grade level.

Because of the double-fronted Landside design, a color-coded directional sign system was devised. Airlines grouped in the north half of the Landside are in the "Red" sector. Those in the south are in the "Blue" sector. Throughout the

terminal parkway system and the terminal itself, passengers are guided by the color code as well as printed signs. (Exterior and interior graphics consultant was the firm of Architectural Graphics Associates, Inc., of New Canaan, Connecticut.)

"In designing the airport we tried for a feeling of calmness and tranquility," explained Mr. Boardman.

"Even in the space age, there are people who are still apprehensive about flying. It's not like it was 10 years ago, but there are still 'white knuckle' passengers. We wanted the terminal to calm them, not have a circus effect."

At the same time, the terminal has a subtle Florida theme throughout so that people from other parts of the country will know they are in the state.

Among those working with Boardman on the interior phase of the design was the firm of Joseph A. Maxwell & Associates of Fort Lauderdale.

To keep the calm atmosphere desired, a neutral color scheme was established.

The carpeting, used throughout the Landside Building, is a brown, wearable antron with areas of orange, yellow and red shag for accent. The walls are white and the chairs are black, arranged in a conversational circular fashion.

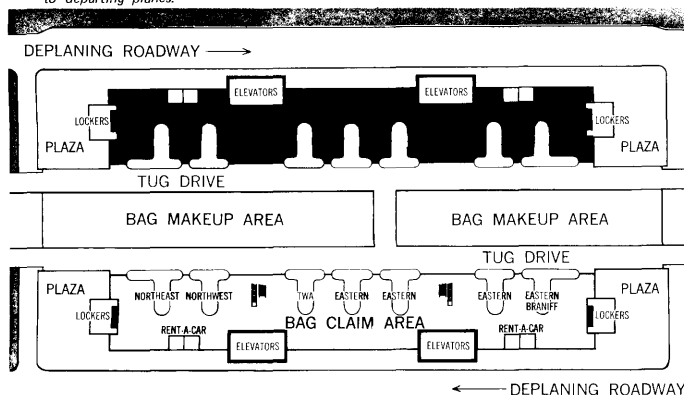
Planters are spread around the terminal and copper, bronze and silver alloy Florida bird sculptures are arranged in six Landside locations. The birds, in different stages of flight, were designed by Sculptor Roy Butler of Plantation, Florida.

"In our art we wanted something the public could relate to," Mr. Boardman said. "If we had a Picasso or an abstract, a lot of people might not understand it."

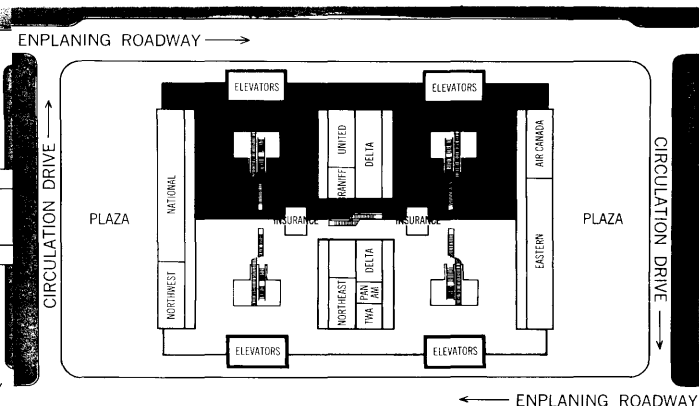
Designing the four Airside buildings, which was the responsibility of Walter J. Stanton, was complicated by the varying requirements of the airlines.

Ten major carriers serve Tampa International Airport and they share four distinctly different Airside buildings. One Airside is occupied by Eastern and Braniff, with Eastern the host airline. A second, the international arrivals Airside,

**BAG CLAIM LEVEL** — Deplaning baggage is unloaded onto trains of tugs and carts and taken to the ground level of Landside Building. The baggage is fed onto one of 14 endless belt dispensers for reclaim by passengers. Baggage descending on conveyor belts from upper ticketing level is made up in center area for dispatch to departing planes.



**TICKETING LEVEL** — "Double fronted" Landside Building offers four-lane roadway and direct curbside access to airline baggage processing and ticketing activities on both the north and south sides of building. Departing roadway on east and west sides allows full-circle traffic when necessary.



houses Delta (the host), TWA, Pan American and Air Canada. In the third are Northwest (the host), Northeast and United. National occupies the fourth, sharing with commuter lines as does Eastern.

Although the four Airsides are similar in their use of precast concrete and gray, heat absorbing glass as basic construction materials, they differ considerably in configuration and size.

Technical representatives of the airlines worked with Reynolds, Smith and Hills in developing concepts for handling passengers in each of the Airside buildings.

In all four, the first concern was in providing the passenger with a direct and easy way to get to the shuttle system cars that carry him to the Landside terminal. Passenger convenience plus the need for efficient use of the aircraft parking apron determined the configuration of the Airside buildings.

The concept for National Airlines is novel in that aircraft nose under the passenger lounge, resulting in what the airline considers an unusually efficient use of apron space and ease of servicing the planes.

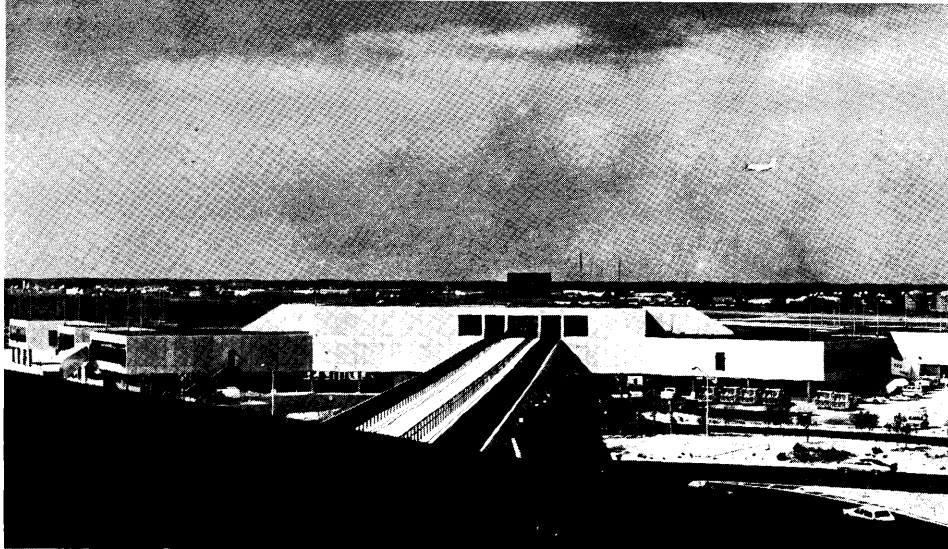
Large glass areas in the Airside buildings permit waiting passengers to see the aircraft as they arrive and depart.

When Tampa chose the Landside/Airside concept employing a passenger shuttle system, no one knew for sure if such a system existed. After a year's search, one system was found to meet all of the operating criteria established by the Hillsborough Aviation Authority. That system was already under development by Westinghouse Electric Corporation at its research and design center outside Pittsburgh.

Originally designed for rapid transit in medium-density urban areas, the system showed that with modest modification it would be suitable for the Tampa airport. The systems package was purchased for \$5.3 million and included eight shuttle cars (two for each Airside Building); electronic and computerized controls, and a five-year maintenance program.

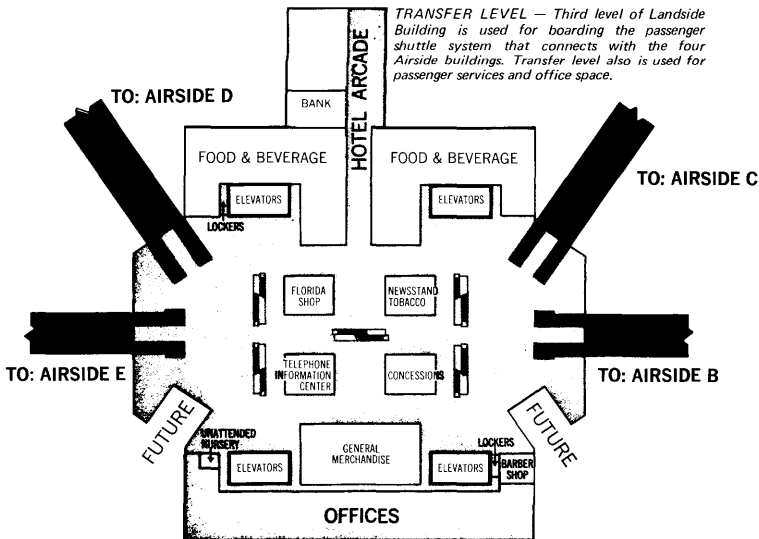
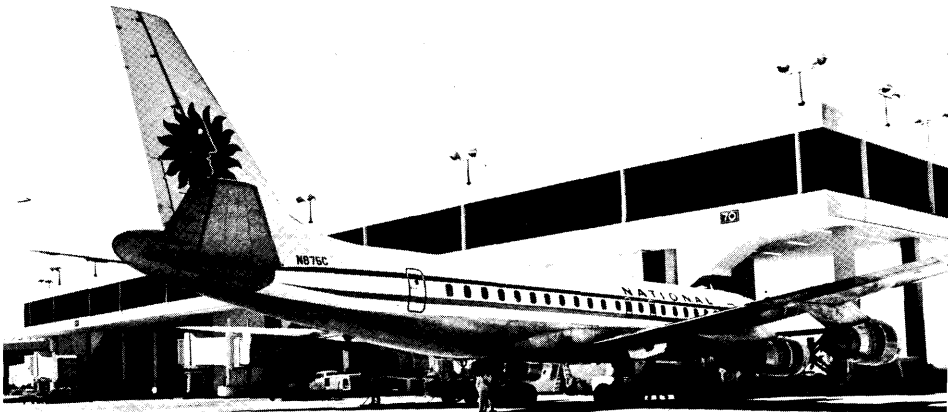
The rubber-tired cars, capable of carrying more than 100 passengers each, run on elevated roadways and cover the 1,000-foot run in 40 seconds.

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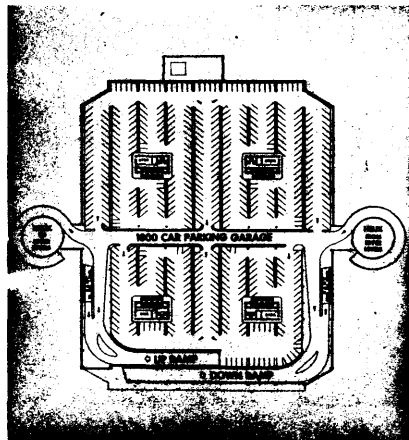


Technical representatives of the airlines worked with the architect in developing concepts for the four Airside buildings, with the emphasis on passenger convenience and aircraft servicing. Pictured here is Airside C, the international arrivals Airside used by Delta, Trans World, Pan American and Air Canada.

Airside building used by National Airlines permits aircraft to nose under the passenger lounge, resulting in what the airline considers an unusually efficient use of apron space and ease of servicing the planes.



Upper three levels of Landside Building provide structural parking for some 1,800 cars. Three more levels may be added in the future with no increase in the walking distance for passengers.





The new airport construction has spawned other developments at Tampa International including the first main city post office built on a U.S. airport (operational); a 300-room hotel (under construction); one of the highest (204 feet) air traffic control towers in this country (under construction), and the first rental car facilities integrated into basic terminal circulation planning.

The two-level rental car facilities, now operational, have ready areas conveniently adjacent to the terminal baggage claim level providing 120 ready car spaces with each access to the airport exit road. A landscaped fountain plaza provides a visual buffer between the baggage claim lobbies and the ready car storage area. Covered pedestrian bridges over the fountain plaza connect the

upper car return level with the terminal ticketing area.

Also in the terminal complex and designed by Reynolds, Smith and Hills are the service building and the toll plaza. The service building, an integral part of the terminal building, houses mechanical equipment, security offices, maintenance offices, shops, an employees' cafeteria and delivery-storage spaces.

The toll plaza at the airport exit road accommodates toll equipment and personnel for the collection of parking fees for both long-term and structural parking.

Financing of the entire \$80 million project was through the sale of revenue bonds.

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*Rubber-tired cars operating on elevated roadways link the Landside Building with the four Airside buildings. The cars (two for each Airside) carry more than 100 passengers each and cover their 1,000-foot run in 40 seconds. In background is one of the helix ramps at the Landside building.*

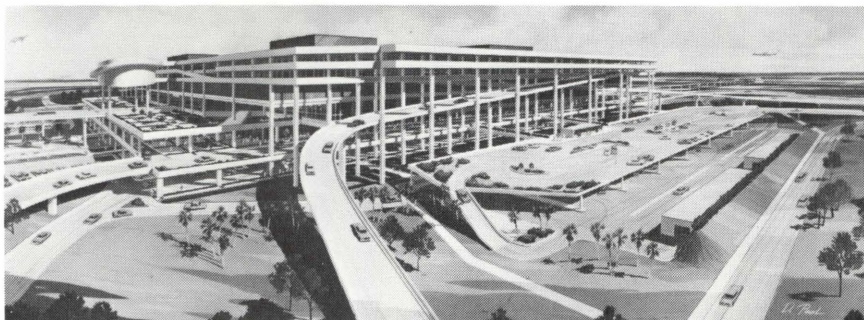


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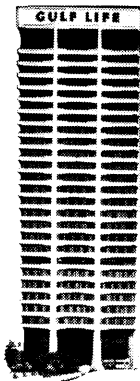
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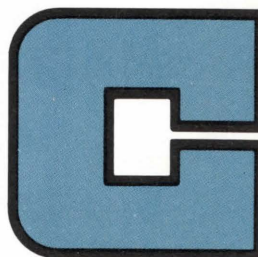


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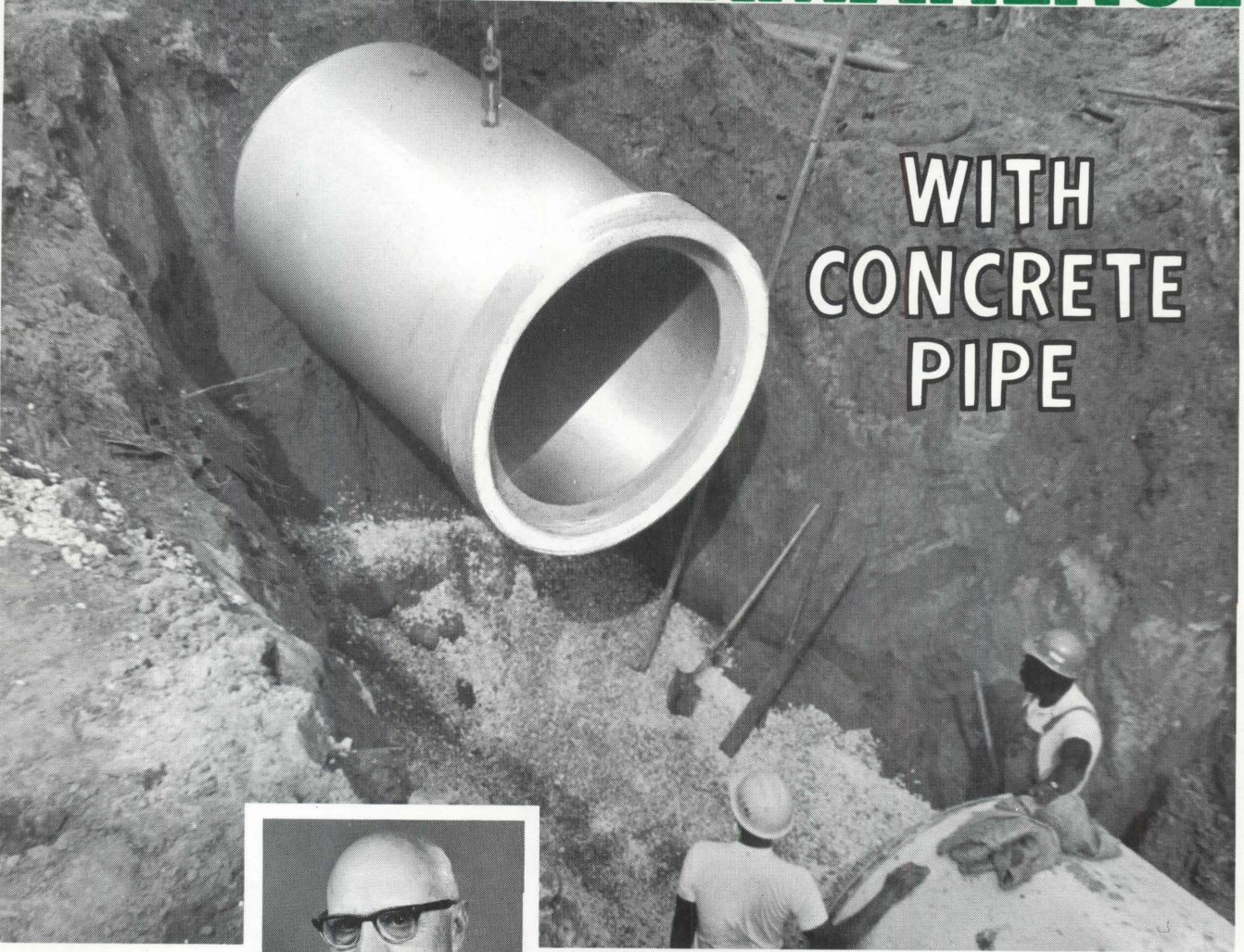
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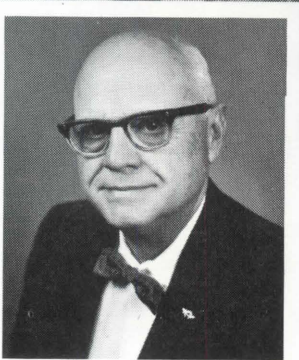
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*Florida Department of Transportation highway construction project in the Lakeland area. Photo courtesy of Ewell Concrete Pipe Company.*

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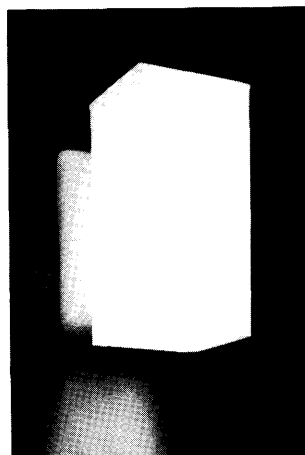
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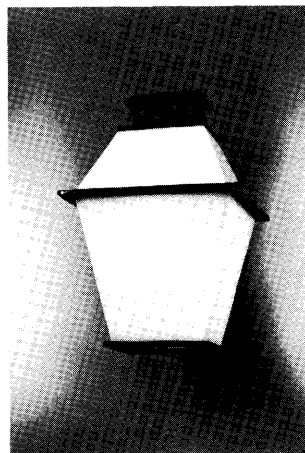
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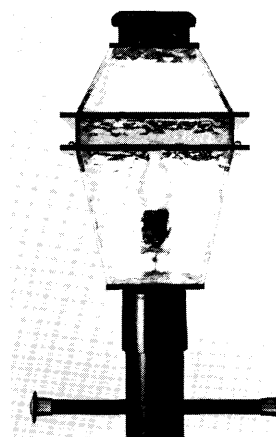
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# The All-Electric Hilton: built from the roof down.

Fifteen stories of all-electric living! That's the new St. Petersburg Hilton in St. Petersburg, Florida. Through the use of a slip-form construction technique (formally called concrete extrusion), this modern building was raised in a record-shattering eight days, two hours and 45 minutes. The word "raised" might be misleading here. Because the floors were installed from the roof down . . . lowered by 162 steel cables secured to winches on the roof.

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"Our aim is to provide the utmost in comfort and convenience for our guests," says Joseph K. Hennessy, General Manager. "Everything is operated by electricity here. Even the Olympic-sized



swimming pool is electrically heated."

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Architects working in USDA Forest Service research laboratories are developing new house designs to more effectively use one of our most important natural resources — wood.

Throughout the ages wood has had immeasurable effect on the quality of life. It has provided warmth, protection, and shelter for thousands of years. In our society, greatly influenced by many technological advancements, wood remains one of man's most popular construction materials even though its form in use has changed remarkably in recent years. Research has resulted in many new products to supplement the lumber used in furniture, house construction, heavy construction, and almost everything that we have traditionally made of wood. Many new uses are being developed for such products as hardboard, particleboard, plywood, and special paper products. Composites of wood and other materials are being produced to take advantage of the best properties of each material. These products make possible much more effective utilization of wood and will assure a continuing supply of this important natural resource.

In the housing field, many innovations and processes are now offered to increase productivity and reduce housing costs; but, conventional wood-frame construction is unequaled for structural adequacy, versatility, and low cost.

*The author is Architectural Engineer, Southeastern Forest Experiment Station, USDA Forest Service, Forestry Sciences Laboratory, Athens, Georgia.*

Harold F. Zornig

## Wood Homes Help Improve the Quality of Life

Architects and scientists in research and development are finding many new, ambitious, and inventive ways to use wood more effectively. Wood utilization research projects are underway in many Forest Service research laboratories. Particularly interested in wood construction are the Housing Research Unit at the Forestry Sciences Laboratory, Athens, Georgia, and the Forest Products Laboratory, Madison, Wisconsin.

*Laminated rib construction and urethane foam roofing were used in this interesting, low-cost home. Two of these homes have been built in Hope Mills, N.C.*

*This practical and economical round home of wood, in Athens, Ga., features a unique type of barrel construction. The curved walls are built with two layers of solid wood paneling spaced with horizontal plywood bands.*



This work is directed towards finding ways to reduce the cost of housing, to conserve wood, and to improve the quality and durability of wood homes. Innovative, experimental house designs have recently been developed from available research knowledge related to wood use. Additional engineers and scientists at these and other Forest Service laboratories are making important scientific contributions in better finishes, preservative treatments, adhesives, fire safety, new products, and new structural and nonstructural applications of wood and wood products.

Engineers and architects involved in applied wood utilization research are attempting to shorten the time gap that usually exists between the development of new scientific technology and its practical application. Their mission in housing research is to show how new wood technology can be immediately applied to improve the quality of life and to extend our current timber resources.

One specific research study underway at the Laboratory in Athens is the development of new experimental designs for low-cost, quality rural homes of wood. Nine house designs have been completed by architects assigned to this study. Each design uses wood or wood products in components of the house in inventive and innovative ways to reduce cost, yet improve livability and simplify maintenance. These experimental features would also be adaptable to urban housing and to other types of wood construction. The Forest Service researchers are not in the building design business. These specific homes were designed only to illustrate new and innovative ways to use modern wood products more efficiently in construction, based on recent research knowledge. It is hoped that private architects and builders will take these ideas and incorporate them in various other designs to meet different requirements of their clients.

Low-cost rural housing was originally selected as a target of this research because the wood industry is basically rural and because there is a critical need for such housing. The problems associated with inadequate urban housing are well known and publicized; inadequacies in rural housing are less well known. New housing in rural areas will also create jobs that are needed to stop the exodus to cities. On the average, each new house built locally will create at least two man-years of employment: one year on and one year off the job. If adequate housing and jobs can be provided in rural areas, the migration of people from rural to urban areas will be lessened, thus creating a better life for all.

A number of prototypes of these low-cost rural homes have been constructed by private builders. Architects and scientists are presently evaluating the homes with respect to durability, serviceability, and acceptability. The two homes pictures here were built with plans prepared by research architects at the Laboratory in Athens. Information about this and other research on wood utilization in housing is available from the Housing Research Unit, Forestry Sciences Laboratory, Carlton Street, Athens, Georgia 30601.

Forest Service research architects and scientists are emphasizing the versatility of wood as a construction material. When wood is used in innovative ways and in combination with steel, plastics, and other modern materials, many exciting new structural applications for wood are possible in building construction. New architectural forms can also be achieved with imaginative use of wood.

In this age of industrialization, wood remains the designer's natural material. It gives unique beauty in furniture and exposed finishes and structures, and it is compatible with many other materials. But the greatest advantage is that wood products are fabricated from a renewable natural resource with low energy output and with minimum pollution. This means that designers can help improve our environment and the quality of life by wisely using wood; they can also help to conserve nonrenewable construction materials by finding new ways to use wood in combination with them.



*Francis R. Walton, FAIA*

## Florida Architects Elected Fellows

**FRANCIS R. WALTON**, 60, a native of Florida, received the FAIA Pullara Award in 1963 and its Gold Medal Award for service to the profession and community in 1970. The Gold Medal has been given by the FAIA only three times since 1947.

Walton led the team which wrote the building code for Daytona Beach, which separated building standards from zoning regulations and was used as a model in other communities. He later served on the code's Board of Appeals for 23 years.

As a member of the board of directors of the Daytona Beach Chamber of Commerce, Walton for the past three years has spearheaded a drive to establish a regional agency to deal with environmental problems.

Walton and others initially worked to form the FAIA from a number of smaller architectural societies, and he has been a director of its board for six terms. Under his direction a paid executive director was hired and the association's mimeographed newsletter became a magazine published bi-monthly.

Walton is the architect of the Jai Alai Fronton, for Volusia County J.A. Inc., in Dayton Beach and of the Public Library in Ormond Beach.

**ARTHUR DEAM'S** prime contribution to the profession of architecture has been as a critic and a teacher. For 11 years, from 1945 to 1956, he was chairman of the University of Pennsylvania's architecture department. The 15 years prior to that he was a professor of architecture, in charge of design, at the University of Illinois, Urbana.

He was a strong advocate and implementer of architectural jury systems, visiting foreign faculty, real projects, and was heavily committed to the concept that the plan and section of a building was as important as the outside walls.

His students, many of them now well known architects in their own right, were regular winners of the major prizes offered by the Beaux Arts Institute of Design and the American Academy in Rome. They found he recognized the importance of tradition in architecture as well as demanding the discipline required for a quality design.

A testament to Deam's vision, one former student commented, was his advocacy of the work of architects Louis Sullivan and Frank Lloyd Wright long before they were fashionable.

He, himself, won the coveted Prix de Rome in 1923, attesting to his exceptional design ability. After graduating from Columbia University he used the award to study for three years in the American Academy in Rome.

Since retiring from the University of Pennsylvania, Deam, now 76, experimented with the design of a geometric cluster school system of flexible hexagonal classrooms. Four of them have been built in Lake County, Illinois.





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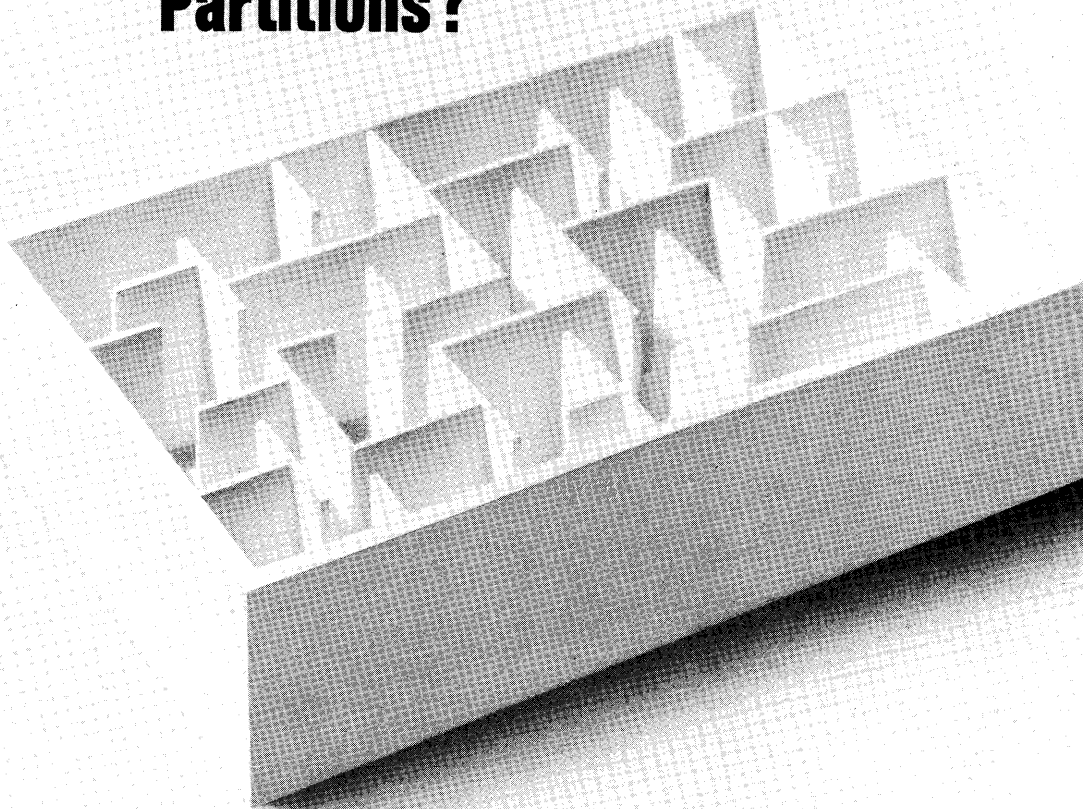
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AN OFFICE PROFILE

*Jeffrey Browning Barber*

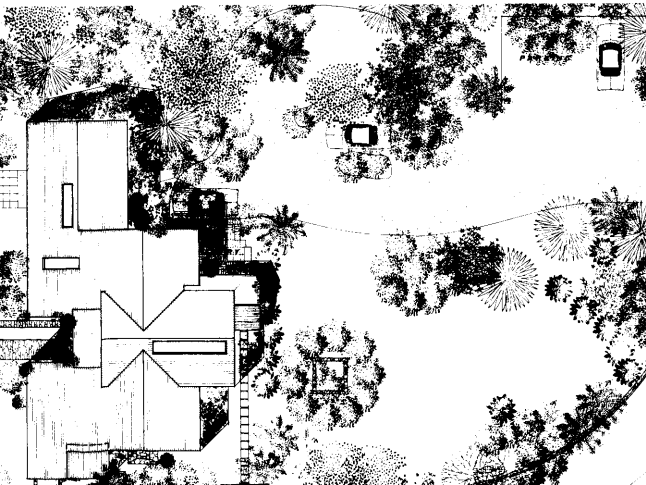


## HISTORY

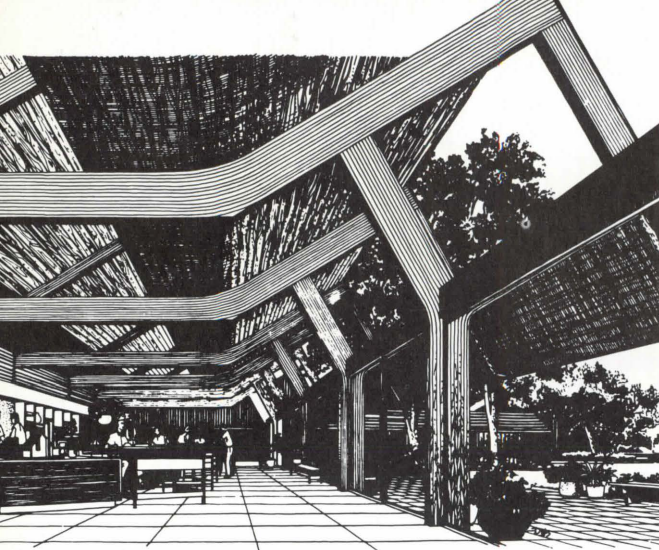
A quarter of a century ago Alfred Browning Parker, Architect, began active practice in Miami, Florida. Today there is a growing emphasis on multi-discipline teams to solve architectural problems. This leads to organizations of considerable size. There is also a trend to incorporation which many believe hopefully limits liability and increases the opportunities for profit. His office, termed a workshop, has not followed either procedure since it began as a small single proprietorship and so has it remained. In fact the smallness is possibly a source of achievement and certainly a wellspring of pleasure.

Most employees selecting and being selected remain until moving to their own offices. In recent years the number of employees has remained around ten. There are usually two or three registered architects (one of whom is a registered landscape architect), two or three architectural draftsmen, one secretary-accountant, one receptionist, one maintenance man and two clerks-of the work. Consulting engineers are retained for the various projects in accord with the nature and size of the work.

The size has not prohibited the production of fairly large projects within a reasonable time. The Architect enjoys variety in his work. Among the design opportunities welcomed have been: churches, banks, savings and loan associations, office buildings, schools, theatres, bowling alleys, golf clubhouse, memorial garden (including mausoleum, columbarium, administration, etc.), ranch, shopping center, restaurants, marinas, clinics, laboratories, motels, apartments, houses (small, large, custom-built and merchant-built), and land use plans for limited acreage as well as for areas in excess of 5,000 acres. The visual material for this profile is current since it has been selected from photographs taken last month by Ezra Stoller of buildings recently completed.







The office does many of the delineations for the projects but also utilizes the services of outside architectural delineators and model builders. Often time limitations require a team made up of visualizers, model builders and photographers for rapid and effective presentations. Incidentally, the "pretty picture" approach has been largely abandoned in favor of a multi-visual presentation. From a number of sketches, both exterior and interior, and/or from a model a series of color slides are prepared. These are assembled in a comprehensive manner with slides of the actual site and with the plans. This "show" becomes the presentation. Work can be photographed one evening, processed the next morning and presented to the client that afternoon.

This presentation of the preliminary studies becomes less of a "selling" to the owner and more of a summation of the continuing flow of the design development toward contract documents and building construction. Experience proves this can be a valuable tool for the architect in his creative evolution of the design as well as serving an essential function to explain the concept to the owner.

The contract documents are prepared with the intention of furnishing complete instructions to the builder. Ambiguities are avoided as much as knowledge and experience permit. Clarity in the working drawings and specifications has proven an important factor in both bidding and realization of projects. An even more important factor has been the selection and cultivation of craftsmen in all trades involved in construction.

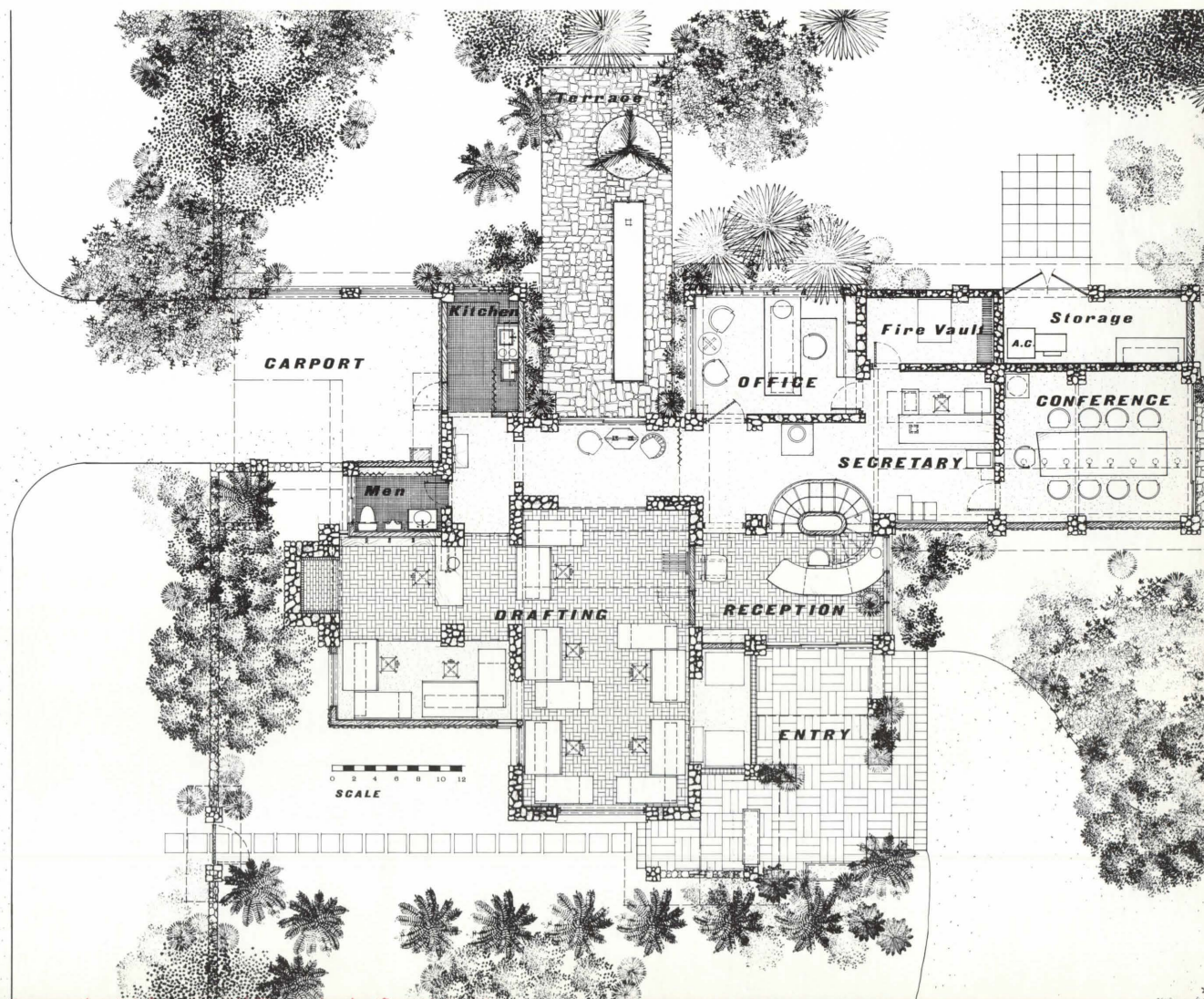
## OFFICE

For over twenty years the office was located in a building almost completely constructed by the Architect. Several years ago ecological bias prompted a move. A heavily wooded site adjacent to the first office was selected to obtain an office environment that would be private, quiet and relatively free from dust. Existing trees were augmented by a number of palms placed in accord with an orderly plan of landscaping.

The original structure on the site was a fruit-packing plant approximately sixty years old. First intent was to demolish the old building and to this end a new office was designed (See sketch). When the time for demolition arrived, sentiment for the ancient stone walls and columns was too great and a complete rebuilding began.

All roofs, floors and walls (except those of stone) were reorganized and rebuilt for the spaces required. Because of these special needs the original structure was expanded in both horizontal and vertical directions. Completely new installations were made for plumbing, air conditioning, electric, telephone, etc. Many of the old materials were re-used. For example, Dade County Pine was re-milled and old brick floors ground to a plane, clean surface.

Requirement was to demonstrate a philosophy of design: one that encompasses both the old and the new, proper use of simple but enduring materials, harmony with the site, adequate technical comfort (light, air, water) and useful spaces of changing delight. The goal of a pleasant working place has been achieved.









## PHILOSOPHY

From an early acquaintance with the writings of Whitman, Thoreau, Shakespeare and Alger, the possibilities of life were sensed; from the works of Szekely, Korzybski and Gifford an inkling absorbed of ecological destiny. Although I am a true believer in change I find principles are less subject to change. Over four years ago I was asked to write my philosophy which was published in the May 1967 issue of the Florida Architect.

It is my belief that man must constantly seek to live harmoniously in his environment. He must be a conservationist of both human and material resources. It sometimes appears that we are children playing with our planet rather than maturing heirs to an incredibly beautiful balanced system. We must apply the accumulated knowledge of many disciplines to our mutual problems. Educated and experienced as an architect I feel an obligation to utilize whatever skill I possess to this cause.

In our democracy we have the opportunity to aspire to nobility in our thoughts and to demonstrate high purpose in our actions. While we may not be equal in our capabilities we are the same in the freedom that we possess.

Some time ago I established these principles as guides:

**BUILD STRONGLY**

**BUILD AS DIRECTLY AS POSSIBLE WITH NO COMPLICATIONS.**

**USE THE MATERIALS AT HAND AND KEEP THESE AS FEW AS YOU CAN.**

**LET YOUR BUILDING LOVE ITS SITE AND GLORIFY ITS CLIMATE.**

**DESIGN FOR USE — MAKE IT BEAUTIFUL.**

While I have not always been successful in fulfilling these ideals I have not changed my mind as to their validity. Paradoxically, change is a sure law of the universe. To recognize this law is a sign of maturity in Architecture. To be aware of the aging process in our designs and constructions is a necessity of architecture. The maintenance and durability of a structure depend upon the selection of materials and the manner in which they are assembled.

Communication is a problem of our age, greater for some than others, but germane to any creative process. It is my desire to inspire both clients and craftsmen to the best efforts of which we are capable. Since I dislike irritation and controversy it becomes essential for me to prepare contract documents that are clear and complete.

While my preference among the philosophers is for the humanists, in the sciences I have always possessed an interest in ecology. I delight in man's search to attune himself to the rhythms of the universe and in our efforts to regenerate our environment.

As a beginner I needed clients. Now I must be careful not to undertake too much. Opportunities may be so abundant as to prevent progress. It is rarely ever that quantity prevails over quality. As I age my respect for material accomplishments diminishes. To produce architecture demands the stamina, endurance, energy, enthusiasm and optimistic outlook that springs from good health.

I hope for an architectural future that is a continuous attempt to harmonize buildings with our environment. Our ego in creative work is not relinquished easily or quickly but we need much less of "look at me" constructions.

This philosophy does not lead to individual buildings sensationally formed. It does require a sensitive acknowledgment of the entire community. The individual creativity of the designer will be challenged by a more difficult job and he will be required to exercise greater discipline in his work. Buildings should not stand out in the childish sense of blatant commercialism that we see around us today. We must seek a much higher level of achievement.

We should judge architecture by how well it serves the growth of human spirit. Architecture is for the use and delight of the family of man happily at home on earth.

How satisfying to dwell in communities where unity of design prevails; where buildings are so at one with the environment that they are actually difficult to see; where trees, shrubs, flowers, and grass prevail (even weeds since they are only plants out of place and, here, all would be in harmony); where no signs, poles or wires intrude; where fresh air and fresh water seem the least heritage we can pass to the next generation (at present we discuss the high cost of ending pollution as though we had a choice. When your appendix has ruptured, do you pause to bargain with the surgeon?); where mankind grows closer to his infinite potential; where stagnation of the human soul is constantly being reduced and replaced by wisdom, vision and courage.

These are laudable goals. I will be the first to admit my inability to completely accomplish this dream, but then my ambitions have always been beyond my capacities. Some of us must try, and I prefer to be counted among those who do.

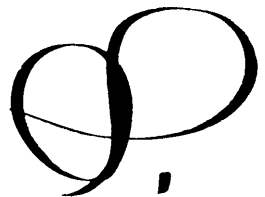






## APHORISMS FOR ARCHITECTS

- Choose clients.
- Design down to no one.
- If your work is worth anything get paid for it. Once you have accepted an assignment don't keep an eye on the office budget.
- Building codes, zoning, regulatory agencies, financing institutions, etc. should contribute to a design. If they hinder the proper realization of a project, fight.
- Courage is when you do something you are afraid to do. With liability insurance rates on the increase such a quality is required in our profession.
- A budget is an old friend and should be cherished as such. This does not mean to imply that one cannot, upon occasion, differ with a friend.
- Architects should be more loving.
- Unfortunately many buildings appear as though the owner's wife designed them. She usually does the interiors.
- Seek in the problem for the answers, not in your ego. The "I" in architecture is a small letter.
- If you can't be a great artist at least be a good carpenter . . . or a good mason . . . or a good plumber . . . etc.
- Love humanity, it's what you belong to, but don't ignore life. It is larger and wiser than we are.
- Do not make excuses; emphasize your strengths for our environment needs all the help it can get.
- Do not adapt too perfectly to your environment. You must be able to change.
- Live harmoniously but don't underrate the shocks.
- If you have large environmental responsibilities move slowly and carefully for at best our hands are far too heavy and nature's balance is a fragile equilibrium.
- We should know enough of symbiosis to apply in our daily work. Enough of heterozygosity to bless the variant among us . . . and to look up words we don't understand.
- Leave plenty of stones unturned. Earthworms are still our salvation.





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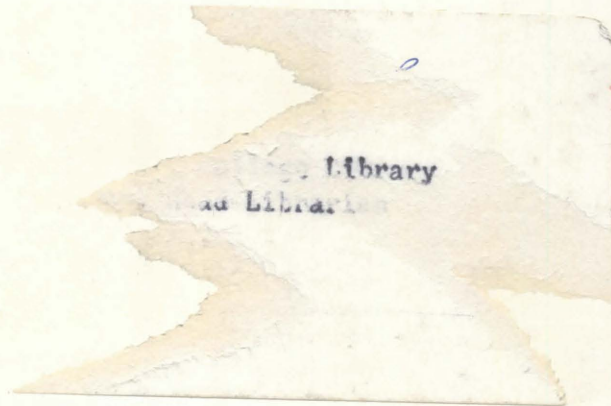
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